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Routledge Introductions
to Modern Knowledge, No. 7

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MUSIC FOR ALL

By CYRIL WINN

AN introduction to the understanding of good music. By good music is here meant not necessarily difficult, complicated, or severe music, but the kind that proves lasting, be it ever so simple and straightforward.

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MUSIC FOR ALL

CHAPTER I

TUNES

SOME years ago a famous old artist was dining as principal guest at a banquet, and in the course of the meal ordered a cab to be called to take him home when the proceedings were over. By the time he left the hall, however, he had entirely forgotten about the cab, and seeing one standing outside, said to the cabman, "What is this?" "A cab," replied the driver. "And what is that?" he continued, pointing to the emaciated animal standing between the shafts. "A horse," answered the other with growing resentment. "Well, rub it out and do it all over again," rejoined the artist.

To the oft-debated question "Are we a musical nation?" it would seem that many of our current answers might likewise well be rubbed out and done all over again. If the word "musical" means anything at all it must bear the same relation to the word "music" as "artistic" does to "art." An artistic man or woman is usually one who not only takes a keen interest in art but also gives expression to that interest in the choice of apparel, in the well-considered furnishing of the home, and in the

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cultivation of the beautiful to the highest degree possible. In the same way the phrase "to be musical" involves something deeper than an interest in music, though it need not necessarily imply the ability to sing well or perform on a musical instrument. It does suggest that music should play such a prominent part in the life of the musical that without it he could not be his true self. In this sense of the word, then, it would not be unreasonable to answer a very definite "No" to the question propounded above—Are we a musical nation? Indeed, we might as truthfully add "Nor artistic either"; but that is another story.

It is, however, one thing to assert that we are not a musical nation, but quite another to affirm that we are not capable of becoming one. Whereas the first statement is on the whole true, the second is certainly false. The fact is that the English language is poor in respect of an adjective which will bear the meaning of "able-to-be-educated-in-the-art-of-music," and the invention of such a word would save much ink and labour and prevent the necessity for many a heated argument. Why not, then, coin the word "musicable" for this purpose on the analogy of "educable"? At least, we shall know what we are talking about, and the issues are less likely to be confused in the course of the argument. As a matter of simple fact most people are more musicable than they are ready to admit. The fact that 90 per cent of the people in these islands have an ear for music and can recognise and enjoy a tune, goes partly to prove this statement. For

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the present we are not discussing whether the tunes so enjoyed are good or bad, but are content with a statement of fact. Now many of us are unrepentant hypocrites in this matter, for it is just as hypocritical to pretend to be less musicable than you really are as it is to boast of having a greater love for music than you really have.

Starting, then, with the assumption that only 10 per cent of our people are at present incapable of being "tuned up," we may state quite frankly that the majority are susceptible to music in one of its most important features at any rate, that is, to melodies or tunes. It is not so many years ago that it was the custom in public schools to divide the boys into musical and non-musical, the former constituting a ridiculously small fraction of the whole. These were encouraged, while the latter soon fell out of the running, and the musical life of the country is still suffering from the effects of this devastating custom. The number of ex-public school men in the prime of life to-day who bitterly regret the loss they thus incurred must be legion. It is only in comparatively recent times that we have made the discovery that the possession of a musical ear and the ability to sing are common characteristics of our people, young and old alike. There certainly never was a time when there were more tunes from which to choose, some good, some bad, and others merely nice. The misfortune is, however, that most of us do not make a choice, but merely sing or whistle the popular songs of the day without regard to their quality. This being so, we may profitably begin

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with the question: "What is it that makes a song popular?" That is to say, enjoyed by the majority, or in other words "What makes a best seller?"

(1) Such a tune must be easy to pick up; that is why it is so often built up from something which is quite familiar to everybody. As an instance consider "Yes, we have no bananas." It opens with:



with which also the Hallelujah Chorus opens.
Presently comes:



which is almost an exact copy of the middle section of
 "I dreamt that I dwelt in marble halls."

It concludes with a cutting from "Bring back my Bonny to me."¹



That is to say, when we hear a tune like this for the first time it awakens in us memories of melodies we know quite well, and it is, therefore, easy, not only to catch, but also to remember.

¹ These resemblances have already been observed by several.

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(2) Such a tune must also have a rhythmic punch about it. It must not flow on smoothly like the Victorian melodies did, but must halt or leap when least expected. Restless rhythms of this kind are to be found in music of all types in this restless and distracting age. Just sing or whistle the tune "Bananas" quoted above and notice how "clipped its leaves" are.

(3) The tune must contain repetition in some form or other, as in "Keep the Home Fires Burning," and in countless others where the first little piece of melody is repeated a little higher or lower as the case may be. This device is called, by experts, Sequence, and is one of the commonest features of any modern popular song, because repetition makes it easier to grasp.

(4) The range from highest to lowest notes must not be too great, otherwise the multitude will be unable to reach it.

Now, hundreds of songs of this type are published every year and some enjoy considerable popularity for a time; but their reign is transitory and a new set quickly usurps the throne. In other words, we quickly tire of them and familiarity breeds contempt, for what is easily picked up is often easily forgotten. The same kind of thing would occur if we attempted to live entirely on sweets. As a novelty we should, no doubt, appreciate the pleasant experience of their infinite variety, but after a while we should grow sick of the very sight of them. Is it not a common fact that assistants in a confectioner's

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shop hardly ever touch sweets and that newsagents seldom read the papers?

It must not be assumed, of course, that all these popular songs are bad, for many of the best time-proof tunes, i.e. those that have stood the test of time, possess some of those very features which we have observed in these transient popular songs of the day. Consider, for example, many of the tunes from the Gilbert and Sullivan operas, the words of which, brilliant as they are, may be regarded as a handicap rather than a help for purposes of popularity, for they express the satire of a bygone age. Nevertheless, they live as tunes. Why? Is it because many of them are merely jolly and catchy, or is it because when we first heard them they bore unmistakable marks of genius and originality though they were not difficult to memorise? In a word, can we clearly and consistently describe the main features of a good tune?

(1) It need not be so easy to grasp that a crowd can pick it up quickly. In ordinary life we meet people whose worth we do not appreciate at the first encounter, but as we come to know them better they begin to grow on us and by degrees we are able to value them at their true worth. They are people who take some knowing and most probably are worth knowing. It is often the same with tunes which we hear for the first time. On the other hand, the fact that a tune is easily picked up does not necessarily impair its quality in any way.

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(2) There must be some originality in it whether of melody or of rhythm, for if it reminds us of any other tune we know we shall quickly tire of it.

(3) There need be no repetition in it, though whole sentences of a good tune may often bear repetition.

(4) Its range need not be narrow, because if it is really worthy it can be played on an instrument.

(5) It must not wander meaninglessly here and there, but must make for some point, some climax, just as any thrilling dramatic action does. An old rustic, when asked by a canvasser why he always voted for a certain Member of Parliament, replied: "Because he says nowt and does nowt." That is true of many inferior tunes.

(6) But it must sound arresting simply as a tune without any harmonies at all, i.e. it must stand on its own legs. This feature, no doubt, accounts for the permanent popularity of so many folk-songs and sea chanties, but how many of the sentimental hymn tunes still in current use would stand such a ruthless test? Without their mawkish harmonies, where would they be? These, then, are some of the qualities of tunes that endure. And time is the final court of appeal. That is why it is dangerous, when experts differ, to pronounce too definitely upon the merits or demerits of certain "borderline" songs now enjoying a full measure of popularity. There is a difference of opinion, for example, among competent critics, as to the durability of Elgar's tune to "Land of Hope and Glory." Certainly it reveals many of the features of the good tune and there are those who

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affirm that as a tune it bears the marks of originality and distinction and therefore will enjoy a long life. In such a case the answer to the question must be left to the verdict of the generations to come.

If we consider these six points one by one and test the songs we know in this way, how many would fulfil the requirements of the last, at any rate? There is a considerable number of old National and Folk tunes of all lands which not only pass these tests, but in virtue of their unbroken popularity in the country of their origin for the past two, three, four, and even five hundred years, may reasonably be counted as good tunes. With regard to the quality of many of these there is little or no difference of opinion, and it is interesting to note that in the enormous crop of Community Song Books which the past year or two has yielded, all the books have many tried favourites in common. When, therefore, the listener can say quite confidently and deliberately, "I enjoy tunes of this kind," he has made an excellent start on the road to the appreciation of music in general. With such a foundation musical taste grows, and grows in the right direction. Gradually one begins to tire of the commonplace, the cheap and the tawdry tune, and if only one's verdict on this tune or that be sincere, it will be found that, in time, only the best will suffice.

At this stage, however, it may be well to bear in mind the fact that music is a language and as such requires as much steady and persistent study

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as any other language does. It may be doubted whether anyone can enter into the full enjoyment of any language which he cannot speak or read. We soon tire of listening to a speech in a language with which we are not familiar. At first, no doubt, the very sounds will interest us because of their novelty and unlikeness to those of our own language, but they will quickly pall upon us so long as we are ignorant of their meaning and purpose. So, when we can speak and read a language we are able to arrive at a much more satisfactory conclusion as to the merits of any particular piece of prose or verse that is written in that language. The same principle applies to the appreciation of music.

Quite recently there has been published a book entitled, *Appreciation through Song* (R. Dunstan),¹ which, though not without certain musical and poetic defects, yet does seem to state a very sound view of the matter. The writer regards song and melody as the most natural and obvious approach to the appreciation of music as a whole, and insists that by learning to speak the language, i.e. to sing, though not necessarily the art of singing, of course, we can get into much closer touch with music than we can by merely listening to it. Further, when an infant starts to learn to read his own language he makes the sounds of the letters aloud and builds them into words as he goes along. At a later stage, however, he will be able to read silently without any movements of the mouth at all; it is only illiterate adults who make noises and faces, when

¹ Published by Schofield & Sims.

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they are reading to themselves. It would seem that there are not many adults who can take up a printed melody and read it straight off without having recourse to a musical instrument. In other words, those who can read music fluently at sight are greatly in the minority. Ability to do this greatly enhances the pleasure derived from listening to music. In fact, to many there is no experience so thrilling as that of listening to a piece of music while following it intelligently from the copy or score as the case may be.

If we keep before our minds this happy analogy between music and language we shall not expect to make progress by the use of our ears alone.

CHAPTER II

TUNING IN

"NOBODY listens, but everybody looks." So runs the advertisement of a well-known firm of camera manufacturers and the slogan is as true of music as it is of photography. A popular hymn contains the prayer: "Oh, give me Samuel's ear," and that is precisely what most of us need, for those who go to a concert to look are far more numerous than those who go to listen.

Apparently the cinema habit has found its way into the concert hall. At one of the largest cinemas in the Capital of the North, there is held weekly a special musical evening, and a crowded house is the

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result. The only illuminations on the stage are those which play very luridly upon the face of the singer or conductor, whichever happens to be performing. The former invariably sings sentimental ballads, happily out of date, and cinema-star-like, registers every emotion in turn. The latter, usually a violinist, is similarly lit up, and on the strength of it, capers about, fiddle in hand, conducting his orchestra. The applause at the end of each item, or rather, towards the end of it, is rapturous. The management, however, is not without a sense of humour, for, over the heads of the performers and bearing no relation whatever to the subject of their songs or pieces, a film is shown on the screen, no doubt for the benefit of those low-brow patrons who cannot appreciate the fare that is being served up below. We delight to watch the antics of the conductor, the gymnastics of the pianist, or the facial contortions of the singer as her voice soars, and frequently sails, into the upper regions. If this is not the fact, why is it that we usually ask "Who" is going to conduct, or "Who" is going to play, rather than "What" is going to be sung or played? Until we give up inquiring about personalities in this way and become really interested in the subject, our advance must be slow and laborious. Why does it happen so frequently that when the singer reaches the highest note towards the end of a song we cannot contain our enthusiasm, but must needs burst forth in a rapture of applause before the wretched accompanist has had time to play the concluding bars? Chiefly because of our unbounded

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admiration for a piece of high-flying which is beyond our own powers to achieve. Again, even if we do listen, is it not mass and volume that satisfy us, rather than artistry and beauty of performance? On a poster announcing a recent provincial festival the pride of place and the largest space were given to "Choir and Orchestra of 400." So it happens that the choral parts of the Bach Mass in B Minor are invariably sung as they were certainly never intended by their composer to be sung, by a multitudinous chorus accompanied by a swollen orchestra. It is the *big* voice, or the *full* organ, which usually brings down the house, and in order to listen-in adequately we have to instal a *loud-speaker* in the home.

On the other hand, music, in its quieter moods, chamber music, for example, is not patronised by the public as a whole. Of course, there are musical audiences here and there which have no interest in mere size and massiveness as such, and can take a genuine delight in listening for those unheard melodies of whose sweetness the poet speaks. But as for the average, it is not so with them. Perhaps we are gradually losing our sense of hearing. Truly our world seems to grow noisier and noisier every year, and the noisier it becomes the louder we have to shout to make ourselves heard. As a result we may be gradually losing the capacity to distinguish the finer and more delicate sounds in the world around us, so that ultimately we shall only be able to hear those that are distinctly prominent. The use of spectacles has saved many a pair of eyes from

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premature failing, and it seems probable that some sort of "auracles" will have to be invented in order to preserve our powers of hearing. A well-known writer¹ on musical subjects has said that the ideal condition for hearing music should include:

- (1) Performers who are unseen;
- (2) no applause;
- (3) a soft, restful light instead of the glaring brightness which is a feature of modern concert halls.

In this way it might be possible to hear music in its right perspective without the glamour and display which tend to distract our attention and prejudice our judgment. From this point of view it is not difficult to understand why the gramophone is such an invaluable aid to the better appreciation of music. We may listen in, of course, but then we have to take what we get and we have no choice in the matter. Whichever we use, however, we are able to give ourselves wholly to the music that is being performed, for there are no performers to distract the eye, and no applause to afflict the ear.

In his *Music of the Shakespearian Stage*² Mr. Cowling gives us an amusing episode from a play called *Albumazar*, written in 1610. A cheat tries to sell an old gull a magic ear-trumpet. Having previously placed some musicians in the music-room off the stage they play and then a song is sung. The cheat tells the old man that in reality the music is being performed at the King's court. Naturally,

¹ Arthur Pollitt, in his *Enjoyment of Music*. (Methuen.)

² Published by Cambridge University Press.

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the old man is eager to buy this wonderful loud-speaker and pays out ten crowns as earnest money; but the cheat covers himself by telling him that "as yet its epiglottis is imperfect." That is true of most modern loud-speakers and gramophones as well, but we can ill-afford to be without the one or the other. Let it be assumed, however, that we have resolved to listen intently to the music which is being performed. What is the nature of its appeal? Does it appeal to the feet, to the heart, or to the head?

The answer depends partly on the music, of course, and partly upon the musicability of the listener. A simple tune like those we were discussing in the previous chapter needs a careful hearing if we are to judge its value aright. How much greater effort is needed when the music is more complex? In our simplest moods music appeals most directly to our feet; in fact, the great majority prefer music to which they can beat or stamp. Charles II was one of these, and so it came about that his composer-in-chief, Henry Purcell, a genius of the highest order, wrote music in two entirely different styles—"one to please the Lord, and the other to please the King."

The appeal of rhythm to man is almost universal just because it is always going on round him in some form or other. Sun, moon, and stars are as rhythmic in their courses as is the beating of the human heart, or the wings of a bird in flight. Rhythm, indeed, is the basis of all musical composition, and no education in music is satisfactory unless it begins

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with the study of rhythm. It is this rhythmic instinct in man which has produced the folk dance and the songs of labour, by which it has enabled man to play and work together, and its constant use has caused it to grow and develop. The countless number of dance forms in vogue alone bear witness to this. It is certainly one of the strongest instincts that we possess, and music that is at all rhythmical will generally appeal to us in the first instance through our feet. But an interest in the rhythm of music and the ability to keep time or march to it is nothing to boast about. It is as common and ordinary a feature in man as being able to get into bed. We simply cannot help keeping time to the band as the troops march by. However far this may carry us along the dusty road—and we could not have marched those thirty miles without it—it does not take us very far along the pathway of music, for, being concerned mainly with physical action, it fails to satisfy the whole being of man.

Let us, then, proceed a little further and consider the music that appeals to the heart, wakening in us pleasing or painful emotions. There is a vast stock of this type of composition at hand for us to consider. There are countless patriotic songs and marches, ballads, hymn tunes, anthems, oratorios, operas, and pieces to which a descriptive label is fixed. Of these, the majority depend for their popularity on certain associations and not so much on the music itself. At this point someone will raise an objection to this effect: "When I hear a marching tune like 'Tipperary' or 'The Marseillaise' its rhythm

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not only makes me want to keep in step, but also stirs in me certain feelings of loyalty, patriotism, elation, or whatever you like to call it. In other words, it is just as much heart music as foot music." The answer to this objection is to be found in the fact that the march tune, as a tune and nothing else, simply makes us want to march and it is only the association of the tune with certain events with which you are very closely connected, e.g. the Great War, that makes the added appeal to your feelings. To return to the point at issue—music which depends for its popularity, however transient, on words or ideas associated with it.

(a) Sentimental ballads like "The Volunteer Organist" or "The Lost Chord" owed their popularity to the sentiments of the verse quite as much as to the music to which they were set, though it is only fair to admit that a first-rate singer who descends to these trivialities can sometimes make the most futile of songs sound much better than it looks on paper. It is refreshing, at any rate, to be assured, and a testimony to the advance of public taste, to be able to assert that there is little or no sale for these things to-day. A study of the words alone of many of these nice "little things" is often a sufficient condemnation of their construction, and poetry of this kind usually gets exactly the kind of music it deserves. It is heart music of a poor quality.

(b) Hymn tunes. It would be a less sacrilegious act for a church organist to play a "grand amen"

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in the middle of a tedious sermon, than to set his choir singing a *fresh* tune to familiar words in the course of the service. The congregation fumes, the churchwardens wardle, the sidesmen sidle, and combine to frustrate his honest endeavours. "We have always sung that hymn to the 'old' tune (which usually can be dated as recently as 1870 to 1880!) and we do not want any 'new' tunes (which, in reality, are often at least 100 years old, though still as young and vigorous as ever!)." Their objection is almost always the prejudice of association, and often evil association at that, without any consideration of the vices or virtues of the favourite tune. So closely are words and music connected in their minds that they often speak of liking a certain hymn when they really mean tune; but even then the tune is preferred only because of memories of childhood it evokes.

(c) This is true also of many of the Victorian anthems and oratorios which we too frequently hear sung in our churches to-day. One and all, without distinction, they are associated in the minds of men with the Church and its services; therefore, they must be right and beyond dispute. But it seems wholly unreasonable that there should be two standards of judgment—one for secular music and another, usually a much lower standard, for church music. If all sacred music were honestly judged as music, apart from any religious association, much of that in current use would surely be rejected without further delay.

(d) Heart music, too, will include compositions

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to which a descriptive label is fixed, and they are legion. This type may be defined more accurately as music which, by its title, or an accompanying description, or its words, action, or scenery, tells a story or follows a definite programme. Hence, the general term "Programme Music" which is usually applied to music of this kind. When a composer tells us that his work is founded on a poem or an event or on some beautiful scenery or piece of architecture, and still more when he sets his music to words and actions as well, he is giving us Programme Music. It will be observed at once that most of the music that has been written is Programme Music in this sense, and that its range is very wide. Its appeal will be mainly to the heart and feelings, because it attempts to describe ideas, events, and scenes which are wont to stir certain emotions within us.

Programme Music in its most complex form is to be found in opera where, no matter how unworthy the music may be, the scenery, the costumes, the action, and the words combine to deceive the audience, and often cause them to disregard the comparative weakness of the music. In the great operas, of course, this is not so, and it is amazing to realise how many orchestral numbers from the operas of Wagner, for instance, can be performed without words or scenery or stage action, and yet make their great appeal. This is heart music of the very best for the man in the street, though, as we shall see later on, music of this outstanding brilliance

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has a more complete meaning still for those who have ears to hear.

It is sometimes thought that the idea of telling a story or painting a picture by means of music is comparatively modern, whereas, in fact, it was employed 'a good deal by the composers of the sixteenth century from Palestrina downwards. Handel, Bach, and Haydn consistently did this throughout their choral works and it is no doubt a factor which has contributed in some degree to their popularity. Anyone who has heard "The Messiah" or the "Matthew Passion" or "The Creation" will appreciate the truth of this statement. So, however modern and unfamiliar the title "Programme Music" may sound, the thing for which it stands has a long and interesting history.

If music is to be regarded entirely as a means of recreation and a stimulant for jaded nerves, it would be well to stop at this point. It would be foolish to attempt to deny the fact that listening to music is a delightful hobby and also a tonic for the tired and perplexed. Indeed, it is consoling to reflect what a great blessing music is in both these respects. But is there no more in it than that? What of the numerous symphonies, sonatas, string quartets, trios, concertos, preludes and fugues, that have been written? Are they beyond the scope of the average man? They differ in many respects from Programme Music, but notably in possessing no descriptive title and not leaning on anything outside themselves for support. They are music pure and simple, music for its own sake, and as

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such, demand from the listener much more careful "tuning in" than is required by music of the other kind. Indeed, it is dignified by the name of "absolute" music, depending as it does on its own material to gain response from the listener. True, its rhythm or speed may sometimes suggest gaiety or sadness of mood, but apart from this the music has no particular story to tell.

Now it is perfectly possible for feet and heart listeners to enjoy a good deal of this absolute music, in spite of the fact that it does not appeal directly to the feet and heart, and it is interesting to notice that the works of Bach, who may fairly be considered the most prolific composer of absolute music, are performed more widely and frequently to-day than ever before. Until quite recently his compositions were thought to be too clever and scholarly for the general public, but now a well-advertised performance of his works will fill more than one concert-hall in the kingdom. As Dr. Whitaker says, "The old idea that Bach was a pedant with an enormous brain but no heart is rapidly disappearing and his music has penetrated every home where art is taken seriously."¹ Nevertheless, Bach, like most of his great compeers, did write music which should make its appeal to the whole man, not to his feet and heart only, but to the head as well, and it is, therefore, unlikely that we shall ever derive the fullest amount of enjoyment from these and similar works unless we have the requisite knowledge of the rules of the art.

¹ *The Heritage of Music.* (Oxford University Press.)

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A great deal of harm has been done to the cause of music in this country by regarding it exclusively as a recreation, or at best, as an extra, not worthy of serious study, and the result is to be seen in the countless letters of complaint from "tired business men" and the like who require the B.B.C. to abandon most of its laudable aims in the cause of music and regale them with syncopated music or shop ballads every night.

Now, it is just as important for the listener to know something of the rules of the art as it is for the spectator to know the rules of the game he is watching. A spectator who witnesses a Rugby football match without any knowledge of the laws that govern the game may possibly derive a certain enjoyment from it: the rough and tumble of the scrum, the lightning dash of the wing three-quarter, and the deft kick which sends the ball flying over the cross-bar. But sooner or later, when the novelty has worn off, he will either abandon his visits or try to make himself familiar with the rules of the game.

After all, man is made up not only of feet and heart, but of a head-piece as well, and though we may be considered a sentimental race, in spite of all outward appearances to the contrary, we owe a lasting debt of gratitude to those who are not afraid to appeal to our minds as well.

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CHAPTER III

TUNES IN AUTHORITY

IN the course of the first chapter a good deal was said about tunes as being the simplest form of music to which one could listen, and now we proceed to think of such tunes in a somewhat new setting. We have to consider them decorated with chords, or harmonised, as the correct term is. The most familiar form of harmonised tune is probably the hymn tune which usually consists of a melody sung by the highest or treble voices, with chords or harmonies added to it which are sung by (the next highest) altos, tenors, and basses (the lowest) respectively. In the example on page 42 the trebles will sing the top line, whereas altos, tenors, and basses will each sing their own respective part, thus making harmony with, or chords to, the top-line tune. In such an instance the tune is actually the one "in authority"; indeed, the congregation as well as the choir boys are expected to sing it and the harmonies sung by the other voices are made to fit it. It may be of interest to notice in passing that the word "harmony" is derived from the Greek, and means "something which fits." Now, when hymn tunes first began to be written the tune was often given not to the highest or treble part, but to the tenor voice, and in this case also the harmonies had to fit the tune and not the tune the harmonies.

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In this connection it may not be out of place to warn the musicable that one of the greatest difficulties he has to face in listening to music lies in the fact that the tune in authority is sometimes buried in one of the lower-voice parts, and that it is not by any means always on top. But to return to simpler and more familiar specimens of "King Tune" such as "Sweet and Low," or "When Evening's Twilight." In these and kindred part-songs (i.e. music written for three or more voices singing in harmony) the tune is uppermost and the harmonies fall into line with it. Again, when we hear a song we listen first of all for the tune, however forcibly the accompanist may play the chords accompanying it, and such an accompaniment will be made to fit the song just as the harmonies of the part-song or hymn tune were made to fit the melody.

In some of the music that has been composed in recent years we may sometimes feel that the harmony does not exactly fit the tune, because the chords may sound somewhat strange to our ears. Now music, like any other art, has its fashions for every age, and the least we can do is to give them a fair hearing before pronouncing judgment upon them. Many of the harmonies which Wagner used, for example, were regarded with extreme distaste by several of the musical critics of his day, but most people accept them as a perfect fit, while not a few consider them quite out of date. In a very attractive little book called *A Short History of Harmony*¹ the late Charles Macpherson has traced in a simple and non-

¹ Published by Kegan Paul.

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technical way the growth and expansion of harmony down the centuries, showing, above all, how many of the strange and unfamiliar chords that we hear to-day are the results of very slight alterations in chords that are quite familiar to all. The reader is referred to his book for the detailed account. What he says is worthy of consideration on the part of all those who aspire to appreciate eventually what at present is by no means always easy to understand. One important aim in the study of harmony is to gain facility in fitting suitable chords to a tune, and in giving them their correct names. It is called "vamping," in its simplest form, and can develop into a most fruitful form of mental recreation.¹ To know something about it is to give an added interest to the appreciation of music from the listener's point of view.

We turn now to one of the most interesting types of music wherein once again the tune, or melody, is in authority, but in a way somewhat different from that in which it has appeared hitherto. The very mention of the word is sufficient to send any flock scurrying headlong out of church, or to cause any listener to put his loud-speaker out of action, and it may be thought very tactless in the author to introduce the subject here. Nevertheless, the good fugue is always worth hearing, and we miss much by turning a deaf ear to its beauties. A good fugue may well be likened to a good sermon in which a text is taken and repeated from time to time in the

¹ I see no serious reason why the popular Ukulele should not be made use of in learning the Elements of Harmony.—C. W.

Short fugue in D minor for Organ
J. S. Bach

Counter Subject. from a to b
(a)

(b)

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process of the preacher's discourse in order to keep a definite line of thought before the minds of his hearers. The whole sermon, in fact, would centre round the subject of the text. Curiously enough, the very same word "subject" is applied to the central thought of a fugue and the first thing consequently to listen for in a fugue, as in a sermon, is the subject.¹ This, as in a sermon, is given out first, and it is all-important to get hold of it well before listening to the rest. Sometimes a preacher will repeat his text immediately after he has given it out. The composer always repeats his fugue subject three or four times at the outset of his work in order to drive it home to his hearers. So, if we know we are going to hear a certain fugue played it is as well to get the subject off by heart first, to get it "inside us" as it were, so that we shall recognise it not only at its first four or five appearances, but whenever it occurs again in the course of the composition. Of course, we shall not always hear the tune in the highest part, as we noticed in the case of the particular type of hymn tune where the melody was sung by the tenor, but if we know the fugue subject well and listen thoughtfully, we shall, in time, be able to spot it as often as it occurs. Very often the chords which accompany it will be very slender indeed. Perhaps they will consist of a single line of melody only, as, for instance, in bars 4 and 5 of the fugue overleaf. Indeed, when the subject is given out for the first time it will

¹ The author claims no originality for this rough analogy. It was often used by his master, the late Charles Macpherson.

(Continued from page 29.)

A musical score for piano, consisting of two systems of staves. The first system has a grand staff (treble and bass clefs) and a single melodic line. The second system also has a grand staff and a single melodic line, with the word "etc." written above the staff. The music is in a key with one sharp (F#) and a common time signature. The notation includes various note values, rests, and dynamic markings.

etc.

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most certainly have no accompaniment at all (see bars 1 and 2 of fugue). How, then, is it made up, and what are the rules which govern it?

As we have seen, the subject will be given out at the start; then it will be repeated a little lower or higher as the case may be. In order to prove this, look at the fugue subject (numbered 1 on page 29) and draw the outline of it on paper thus:



Now look at it (numbered 2) and draw it thus:



It is quite clear that the outline is exactly the same. Accordingly, the two tunes are the same, but one is set higher and the other lower. The same subject is repeated twice more (numbers 3 and 4), and to prove that it is the same, make a drawing of these as before and compare with 1 and 2. Now, in listening to the effect of these four appearances of the subject it will probably be found that they go in pairs: 1 and 3 and 2 and 4, because they sound more akin. The reason is that 2 is written at the same distance (in height or depth, as the case may be) from 1 as 4 is from 3. But this sort of thing could not go on throughout the fugue, any more than a preacher can go on repeating a text and call it a sermon. So, for a while the subject may not be in such evidence as it was at the start. There are few powerful

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preachers of to-day who do not in the course of their sermons introduce stories or episodes to sustain the interest of their congregations. These episodes will probably illustrate some point which the speaker has made, and will certainly have a direct bearing on his text.

The next stage of the fugue is something like this. As soon as the subject has been given out four times¹ we shall come upon an episode or two. This will mean keener listening than ever, for we must be quick to notice even fragments of the subject as they appear and reappear, sometimes on top and sometimes buried amid the other parts. But at first we shall do well if we are able to spot the subject as often as it occurs in full, as it certainly will do between the episodes—like the preacher's sermon again. Towards the finish the excitement often becomes intense, for no sooner have we spotted the first few notes of the subject in one part than we hear it bursting forth again in another. Then comes a general rounding off of the whole and the fugue comes to an end.

Obviously, it is not enough to hear a great work like this once and say "How clever." Every fresh hearing of it will reveal new wonders which we have hitherto missed. A fugue is Absolute Music, indeed, with no descriptive label attached, and it will often appeal to us by its sheer grandeur, though we know little about the way in which it is built up. This, as we have noticed, is true of all great music,

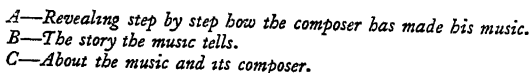
¹ This refers to the ordinary fugue, of course. There are fugues also for 3 parts, and many for more than 4.

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but a knowledge of its laws does give the listener a closer intimacy with it than he would otherwise have got. We have not, of course, by any means said all that there is to be said about the fugue. Indeed, at the risk of trying the reader's patience too severely, it will figure again in the next chapter from another point of view. If we are really in earnest about all this we shall start by being Fugue Fanciers and slowly become Fugue Fans, and this can best be achieved by gaining access to a Duo-Art piano with its skilfully-designed audiographic rolls.¹ With the help of these one can not only hear a fugue played but actually *see* how it runs by means of the simple directions which are given on the roll as it revolves. It is best to take one fugue in this way and make a careful study of it until its construction becomes quite clear. Then, when we have heard and seen several by means of this instructive method, we shall be ready to listen without looking. In any case it is essential to get the subject well inside us before we give the fugue a hearing.

If the fugue may be regarded as the sceptre of music, the sonata, or symphony, may well be regarded as its crown. It consists of three or four pieces, each called "Movements," strung together so as to make a longer one. But it is with the first movement only that we shall be concerned for the present. It is like the fugue in some ways, but differs from it, especially in this, that instead of there being one tune in authority there are two. The first is called the first subject, and the second the

¹ See page 72.



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second subject. Now a composition of this kind will run rather like the average novel.¹ First (exposition) the hero is introduced (first subject) and after a short space the heroine (second subject) makes her appearance. Now they are discussed by the author, now they are sent on their several journeys, now they are engaged in all sorts of exciting adventures (development), until at last they meet again, changed in some respects, but substantially the same as they were when they first appeared on the scene. (Recapitulation and coda.)

In the Sonata and Symphony, then, the first subject is given out for all to hear, and at its close we are led on without any serious break in the flow of the music to the commencement of the second. Then, as in the novel, there follows the development section in which the composer takes a fragment, it may be, of one subject and plays about with it, and then, perhaps, a portion of the other, reminding us somewhat of the episodes in a fugue. It is in the course of this section that the average listener often begins to grow weary, because he does not quite know "what all the row is about." Here again, as with the fugue, so with the sonata: it is often helpful to get hold of the two tunes in authority before hearing the work performed and commit them to memory. In this way we are more likely to be able to notice them, and even fragments of them, as often as they recur. If this is beyond our powers we may content ourselves for a start by getting hold of the rhythms only of the two subjects and making

¹ See also note at foot of page 30.

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sure we know them by heart. At the end of this long development section comes the recapitulation, or revision, of the first two subjects as a whole, with a coda or tail-piece to round off the work.

It cannot be too strongly insisted upon, however, that up to a certain point the unskilled listener may "suck no small advantage" from listening to some of these masterpieces, and it must not be imagined that even a skilled listener consciously dissects or analyses a work in this way when he is listening to it; but the fact that he does know the rules of the game helps to sustain his interest by having given him a definite scheme upon which the Sonata or Symphony is built. An architect has seen the plan of a building and determines to view the building itself. When he gets to it he discovers all kinds of beauties which do not appear on the plan, but with the plan in his mind he knows where to look for these beauties.

So far we have dealt only with the First Movement of a Sonata, but as the other Movements are comparatively easy to follow, and information about them may be obtained from a score of excellent text books, it is thought unnecessary to discuss the subject further.¹

A word, however, may be said about the difference between the Sonata and Symphony. Whereas the latter is usually written for an orchestra, the former is intended for one or two instruments at the most. For this reason it may be better to begin with a piano sonata rather than a symphony,

¹ See page 79.

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for in the former there is only one instrument to listen to and the subjects are easier to follow, whereas in the latter it is easy to lose one's way amid the number of various-sounding instruments which take part in it. One has known several people who have gained a taste for the symphonies of Beethoven by learning first to love the piano sonatas of Haydn and Mozart because of their very simplicity.

There is another type of tune in authority which may be of interest to those who have a liking for opera, especially for the operas of Wagner, which most musicable people enjoy. In his day it was the fashion to allot to each important character or circumstance in the opera a particular tune or phrase of music, which recurred prominently in the opera whenever the composer wanted his hearers to think of the particular character or circumstance to which the phrase referred. In *The Mastersingers*, for instance, there are thirty of these musical phrases (called Motives) attached to various characters and circumstances in the opera. Now, whenever a performance of a Wagner opera is given there are, as Mr. Percy Scholes has wittily said, two classes of people present who are losing a great part of the enjoyment they should obtain. The one class is made up of those who know nothing of the Motives and consequently miss point after point that the composer meant them to notice. The other class is made up of people who know that such things as Motives exist in Wagner's operas and spend the evening trying to find them in the music as it is played. The only people, however, who really get

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their money's-worth are those who have studied beforehand the main Motives of the particular selection they are going to hear. These spot the Motives without effort and so give themselves up completely to the enjoyment of the work as a whole.

These tunes in authority then, whether they occur in fugues, sonatas, symphonies, operas, or elsewhere, are worthy of careful study if we want to find our way about compositions of this kind.

CHAPTER IV

TUNES IN PARTNERSHIP

EARLY in the previous chapter we thought about a hymn tune as a composition in which there was a tune in authority at the top, to which chords or harmonies were written to fit ; but there is another way of looking at it. If a singer were reading the alto or tenor or bass part of a hymn tune and found that his part did not move about very much, but kept more or less to the same notes, he would soon tire of the monotony of it and look about for something more interesting to sing. Now, in a hymn tune, or indeed in any kind of music in which many voices or instruments take part, it is not good that he who sings or plays the tune in authority should have all the fun, while the rest are merely filling in the harmonies. Each part should be as interesting as the chief tune, and should sound quite as much of a tune even when the chief tune is taken

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away from it for a moment. Although these parts must fit in with the main tune they may well be regarded as partners working together for the good of the whole. This can be seen more easily where we have two tunes only in partnership, each making harmony with the other. Let two people sing together "The Long, Long Trail" and "Keep the Home Fires Burning," and these will be found to fit. Each voice also will have a tune of some interest to sing. The same result will be obtained by combining "The Swanee River" with "The Old Folks at Home," or "Tipperary" with "Pack up your Troubles." It was in this kind of way that harmony really began. Two different tunes would be sung at the same time by two different people and the listeners would notice that occasionally a pleasing harmony resulted, but, having no means of writing down the music they heard in those days, they could not capture what pleased them and put it on paper for future use.

There are some tunes which are made to harmonise with themselves by beginning them with a second part after the first has started. Such are called Rounds or Canons, of which the best known example is probably "Three Blind Mice." The point to remember about all such compositions is that each voice or instrument has something interesting to do. One can tell from the *look* of a piece of music whether the main tune has all the interest and the other voices are sweetly doing nothing, or whether they enter into some kind of partnership with it. Here is a hymn tune of which the main

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tune can scarcely be said to be very interesting, not to mention the other parts.



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Here is another of a very different kind. Notice how, not only the main tune, but the other parts also are interesting. Indeed, if you took one of these parts out and sang it, it would sound quite tuneful, nearly as melodious in fact as the tune in authority.



But the same feature will be noticed in much of the best music that has been produced. In fugues, for example, about which something was said and more was promised in the previous chapter, when the subject or tune in authority has been heard for the first time in one part, it does not suddenly cease when the second part commences to sing or play it. The composer now uses the first part as a tune to harmonise with the other part which is giving out the subject, and so on with the rest of the parts until the "exposition" is finished. This tune is called a Counter Subject (page 29), because it usually provides a contrast to the subject itself. For in-

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stance, if the subject is slow and stately the counter subject will often move more quickly, whereas if the subject is gay and cheerful the counter subject will proceed somewhat more leisurely to give contrast. Now, in the development of a fugue a good deal of use is often made of this counter subject, so it is important to get quite familiar with it before we hear the fugue. As with the hymn tune so with the fugue. The subject is actually the tune in authority, but the counter subject enters into a limited partnership with it and is often interesting by itself as a tune. In sonatas and symphonies, too, the two subjects of the First Movement will sometimes be found together, both being played at the same time and yet fitting well into each other as tunes in partnership should. All music of this kind, of course, makes great demands on the ear of the listener who is trying to listen, not only to one tune with which he is perhaps familiar, but also to two or more tunes which are in partnership with each other.

One of the most interesting uses of tunes in partnership is to be found in the old Madrigals of Elizabeth's day. These must not be confused with the average part-song of the last century, where there was a tune in authority sung usually by the highest voice, the other voices merely filling in the harmonies. Many of these Madrigals are made up of a series of phrases set to music which are given to the parts to sing in turn. The composer's plan was to deal with the poem line by line or phrase by phrase, each verse being introduced with new musical material. Here is a specimen page taken

rano I
 2
 Ito
 enor
 ass

flight. — to Me - li - sua-via's lips There, there may you re - vel

to Me - li - sua-via's lips There may you re - vel

flight. — There may you re - vel, there may you re - vel

to Me li sua-via's lips There may you re - vel, there may you re - vel

to Me - li - sua-via's lips There may you re - vel

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from a well-known Madrigal by Wilbye (sixteenth century), which only needs looking at to give the beholder some idea of the way in which this type of composition was built up, and it is important to note that although each part is so varied and interesting good harmony is the result throughout.

Many of these compositions, too, are interesting for another reason. It has often been said: "They are dull and high-brow for the average man," but that is only because they have not been properly understood. We shall find on examining them closely that the words are frequently reflected in the music just as, for example, they are made to do by Haydn in the "Creation" when he is introducing the various beasts in the Garden of Eden. Here he attempts to give a picture of the words by means of the music. Indeed, all great composers have written Programme or Picture music after this kind. The Madrigal¹ "This Sweet and Merry Month of May" may well be studied in this connection.

This sweet and merry month of May,
While Nature wantons in her prime,
And birds do sing and beasts do play,
For pleasure of the joyful time.
I choose the first for holiday
And greet Eliza with a rhyme.
Oh ! beauteous queen of second Troy
Take well in worth a simple toy.

The spirit of the music set to the first five lines is fittingly gay and light-hearted. At the point where

¹ Published by Stainer & Bell and recorded by H.M.V.

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"beasts do play" the music becomes more restless still, as if to convey the idea that the animals were actually enjoying themselves. Eliza (Queen Elizabeth) is greeted every time on a high note as if each singer in turn had come forward with head erect and made a humble bow before Her Majesty. Then at the words "Oh! beauteous queen," the music becomes solemn and sounds almost anthem-like in its seriousness, while the short petition at the end is sung with due reverence and respect for the sovereign.

We shall find this feature also in many another Madrigal written in the same period, but in all of them we shall find the various parts in true partnership one with another and each having an interest of its own.

Madrigals, then, are not the stiff, uninteresting music which they are commonly supposed to be, but works of art which, like all other works of art, repay study and close attention.

The same style was used also a good deal in Church music, and some of the most beautiful anthems (or Motets as they were called) that we have were written at this time by such masters as Byrd and Gibbons. Performances of these works by good church and cathedral choirs are so common nowadays that we should not have to go very far afield to hear them. Before doing so, however, it is as well to know what the words are about, in order that we may enter into the mood and feeling of the music. Some of it, of course, is very complex and may be composed of as many as six, seven, or even eight parts; but there is a good deal of it written for three

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or four parts which can be readily enjoyed and loved after one or two hearings only. Some of the best of this music may be heard at Westminster Cathedral in London, at the Minster of York, and at St. Anne's Roman Catholic Cathedral in Leeds, though it is being recorded increasingly by the various gramophone companies.

It is in some ways remarkable that some of the greatest string quartet music (i.e. for four instruments, two violins, viola, and 'cello) written by the great Masters is not more popular than it is. True it is that the parts are wonderfully interwoven in these compositions, but they are often so fresh and gay that even the uncultured listener could surely find his reward in listening to them. Indeed, the opening section of one of them (the slow movement from Haydn's Emperor Quartet) has given us one of our most popular hymn tunes (the tune to "Praise the Lord, ye heavens adore Him").

It may be that we are a choral race, fonder, that is, of choral and vocal music than of that played by instruments. Perhaps, too, we prefer to have our music with words rather than plain, because they give us something to think of when we grow tired of their musical setting.

Nevertheless, we lose much by denying ourselves the opportunity of hearing music of this description. It would be foolish, of course, to imagine that all symphonies, fugues, madrigals, and string quartets are worth listening to, however close the partnership of their tunes, however cleverly they dovetail one into another, because it simply is not true.

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There is dull, stupid, and tiring music of this kind just as there are dull, stupid, and tiring novels on the bookstalls. There will always be differences of opinion about these. The Madrigal Fans will consider every madrigal written between 1550 and 1600 to be perfect, quite apart from its actual merit, and the Beethoven Fans will think it blasphemy in anyone who criticises any work which their hero has written. This way of looking at music does more harm than good and often puts the man in the street entirely off the scent. Complex music is not necessarily magnificent, though it may be exceedingly clever. Tunes may be woven into partnership with remarkable skill, but unless the result is something of interest to listen to, labour has been spent in vain.

Much of the music which is being written to-day is much more complex than that which we have been discussing, chiefly because of the absence of any tune that we can hear: but curiously enough there is a good deal of partnership in it. Instead, however, of tunes being made to partner each other, a series of chords in the treble, let us say, is interwoven with a different series in the bass which will often produce startling effects, though to the ears of many they will sound harsh and ugly. But there is logic in it, for just as composers have thought good to write simple tunes in partnership and to make them fit in the process, so the moderns have taken groups of chords and partnered them with other groups of chords, not caring a jot whether they seem to fit one another or not. The kind of thing that is meant

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can be heard in such a work as Stravinsky's "Petrouchka" Ballet music which has been recorded by the leading gramophone companies.

But even with music of this strange and unfamiliar nature one may listen to it as a whole and delight in its novelty and quaintness, especially when it is accompanied by the dance as it often is.

It is easy to criticise partnership in music of any and every kind, old or new, but it is scarcely reasonable to do so if we have not taken the trouble to find out how it is built up. The critic who tells us that he sees nothing in a Botticelli is not so much judging the picture as being brought to judgment by the picture. His ignorance is proved. He had better test his powers of judgment on something he can smoke or drink.

CHAPTER V

TUNES IN COLOUR

So far we have thought about tunes in various positions and it is now time to think of some of the means by which they reach our ears. Before the days of wireless most people heard their music by way of the piano. Indeed, learning music meant simply learning the piano, as it was called. Now, however, we hear it broadcast by bands of jazz, of drum and fife, of bugle, of brass, by military and string bands, theatre bands and full-blown orchestras. The most complete of all these, of course, is the orchestra having its four sections of:

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- (a) Strings (violin, viola, 'cello, and double bass);
- (b) Wood-wind (piccolo, flute, clarinet, oboe, horn, and bassoon);
- (c) Brass (trumpets and trombones, etc.);
- (d) Percussion, or instruments for hitting (drum, cymbals, etc.).

It has been very aptly called the musician's paint-box. Music played on the piano, however well played, is like a pencil drawing in which there may be light and shade, but certainly no definite change of colour. The good pianist will get plenty of light and shade or feeling into his playing, but he cannot give us anything beyond the tone of the piano, of course. There are numerous pencil drawings which are perfect works of art, just as there are compositions for the piano which are beautiful beyond description, and it must not be thought for a moment that the richly-coloured canvas is necessarily a finer work of art than the study in black and white, or that the orchestral symphony is necessarily more noble than the piano sonata. Form and outline are worthy of just as much consideration as are colour and mass, and the two things are being contrasted here not to suggest that one is in any way inferior to the other, but to lay stress upon the difference that lies between them.

In a picture gallery we shall see plenty of colours on the walls, colours with which we are all familiar, and we do not, therefore, have to think first what the colours are. We can enjoy the pictures as we look at them. There was a time in early childhood,

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however, when we could not have named these colours, and we had to learn about them at school. Unless, therefore, our sense of colour had been trained, pictures would have little meaning for us. Now, by reason of the number and different qualities of the instruments in an orchestra the same tune may sound very different as it is played by one instrument after another, and each time it will be coloured in a different way. In the case of a well-known tune like "Drink to me only with thine eyes," a violin playing it will give it one kind of colour and a flute quite another. So we speak of a great work for orchestra as being like a richly-coloured picture, and just as we had to learn to know the difference between one colour and another in order to enjoy the contents of the picture gallery, so it is at least helpful to get some idea of the different sounds (or colours) which the various instruments make in order to hear an orchestral piece to the best advantage.

There may be those who are content to listen to a full orchestra from time to time without any of this previous knowledge about the instruments of which it is composed. But will they get the greatest amount of real enjoyment out of it? Do they know that at the nearest reputable music dealers they can buy records (H.M.V. or Columbia) whereon the "colours" of these various instruments are reproduced one after another with reasonably good success? On one side of one record a tune is played by violin, viola, 'cello, and double-bass in turn, and on the other, by other instruments in turn. In this

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way it is possible to become familiar with the special kind of sound which each instrument produces sitting by one's own fireside with the "guide-book" close at hand for reference. But we shall not yet be able to distinguish these instruments in the orchestra even when we hear only a few of them playing together. So it is necessary to take another and further step first, namely, to choose some records in which various groups of instruments can be heard playing together. D.B. 651 (H.M.V.), for example, which gives us the strings, and the strings only. Or, D. 156 (H.M.V.), where the wood-wind is heard to good advantage. When this stage is successfully reached it may be found useful to obtain a record or two where only the lighter instruments are used, e.g. the strings and wood-wind, and where each in turn is given some prominence as in "The Children's Overture," D. 47 (H.M.V.). Here, if we are not quite sure whether the prominent instrument for the moment is, let us say, a flute, or clarinet, the needle can be picked up and put back again at the point required on the record. This is a very good game to play with one's musical friends when they come in, provided one knows oneself what the instruments really are! When at last we have prepared ourselves in some such way as this for listening to a full orchestra and hearing a work as the composer intended us to hear it, we shall find much to distract our attention at first. The very actions of the players as they handle their instruments will tend to attract our gaze and may result in sealing our ears to the music which they are playing.

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The conductor, too, be he a man of antics or calm and dignified in his movements, will probably come in for a large measure of attention until we get used to him. But in any case he deserves a word to show what an important person he is. The common notion regarding a conductor is that he beats time, but the truth is that he does much more than that. Music for an orchestra is written on a score which looks like the illustration on the opposite page, and even though the conductor may not know it all by heart as Sir Thomas Beecham is able to do, he must know all about it before he conducts it. He must know what his players ought to be playing at any given point as well as the particular instruments which ought to be playing at any given moment. Upon him the success of the performance largely depends, for to him every trained player looks with one eye throughout the performance, and it is he alone who can suggest, by means of his baton, hand, wrist, or arm movement, the countless degrees of tone which lie between very loud and very soft. No wonder, then, that the conductor works with magic effect, not only upon the orchestra, but upon the audience as well.

Apart from the use of the gramophone there is often another useful ally close at hand, namely, the organ. If the instrument is in any sense good, it will be of no little value in helping us to improve our instrumental sense. On this instrument there will probably be a fairly wide range of stops: most organs are far too powerful for the building which they serve. It will probably possess sets of pipes answering

A PAGE OF A FULL ORCHESTRAL SCORE.

Allegro (♩. 84)

Flauto piccolo. (Piccolo).	
Flauti. (Flutes).	
Oboi. (Oboe).	
Clarineti in C (Clarinets).	
Fagotti, (Bassoons).	
Contrafagotto. (Double Bassoon).	
Corn in C. (Horns).	
Trombe in C. (Trumpets).	
Timpani in C. G. (Kettle Drums).	
Trombone-Alto. (Alto Trombone).	
Trombone-Tenore. (Tenor Trombone).	
Trombone-Basso. (Bass Trombone).	
Violino I. (1st Violin).	
Violino II. (2nd Violin).	
Viola. (Viola).	
Violoncello. (Violoncello).	
Contrabasso. (Double Bass)	

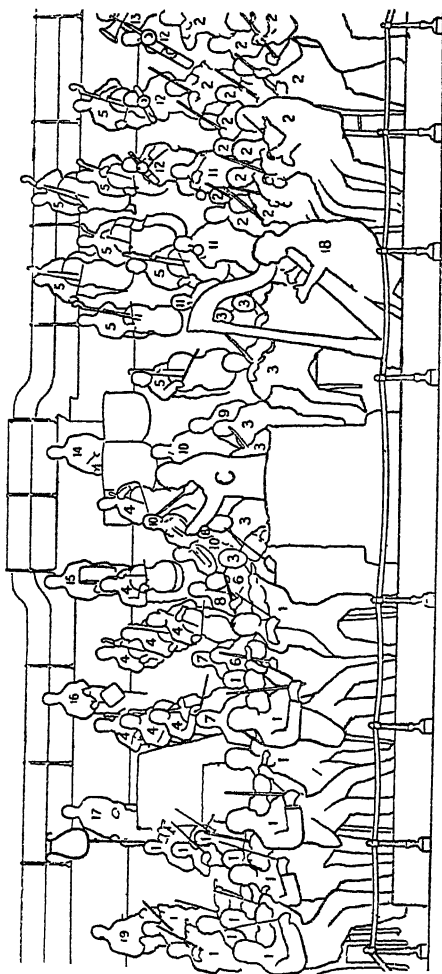
A reproduction of the opening bars of the fourth movement (allegro) of Symphony No. 5, in C minor, of Beethoven. This being a typical arrangement of an orchestral score (it will be observed that Beethoven makes use of a double bassoon, "contrafagotto," quite a special instrument that need not be considered in a general survey of the orchestra).

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to the oboe, piccolo, flute, clarinet, bassoon, and trumpet, which, though not exactly like the real article, do give a fairly correct idea of the instruments from which they take their names. Organists, as a rule, are the most generous of people, and there are few of them who would refuse the keen inquirer a request to hear the effects of his instrument, provided always that a reasonable hour is suggested. Those who can recognise and distinguish between the sounds of the various rows of pipes on an organ will have much less difficulty when they go to hear an orchestra.

Now, instruments of the orchestra and organs are not the only means by which tunes are coloured, for a tune is affected in various ways by the colour of the voice or voices which sing it. We often speak of vocal colour, which comes to the same thing, and to take an extreme case first, the colour of a boy's voice is entirely different from that of a girl. Thus, a tune sung by a class of boys will sound quite different in effect when it is sung by a class of girls. Even among members of the same sex we shall notice great differences of colour in their voices. There is, for instance, the operatic song, the more restful air from an oratorio, the direct Folk Song, the sentimental ballad, the music-hall "winner," each of which demands a different colour in the human voice, and often requires a special quality of voice to do it justice. It is always a pleasing experience to hear a good vocal quartet consisting of soprano, alto, tenor, and bass singers, not only for the music they make, but also for the blending of

PLAN OF AN ORCHESTRA



KEY TO PLAN.

- | | | | |
|------------------|------------------------|----------------|-------------------|
| 1. 1st Violins. | 5. Double Bass. | 13. Tuba. | 17. Glockenspiel. |
| 2. 2nd Violins. | 6. Flutes and Piccolo. | 14. Timpani. | 18. Harp. |
| 3. Violas. | 7. Oboes. | 15. Bass Drum. | 19. Celesta. |
| 4. Violoncellos. | 8. Clarinets. | 16. Side Drum. | |
| | | | |
| | C. CONDUCTOR. | | |
| | 9. Bassoons. | | |
| | 10. Horns. | | |
| | 11. Trumpets. | | |
| | 12. Trombones. | | |

MUSIC FOR ALL

voices of different colour. It may often happen in part-singing of this kind that the voices do not blend. One voice may be too strong, another too wobbly, another too woolly, another too dull or colourless, and when this is so the effect of the music will be spoilt for us, no matter how excellent it is. With these differences in the human voice we are all more or less familiar, for at one time or another we hear a good deal of singing of various kinds, and sometimes we ourselves may take part in it, and so we rather pride ourselves that we can criticise this singer or that. However unwilling we may be to pass judgment on an instrumental performance we shall probably not hesitate to criticise a vocal or choral performance. It is as well to remember, however, that the human voice is the most delicate and flexible of all musical instruments and to pass judgment upon it without knowledge is a somewhat foolhardy thing to do.

To return to our instruments of the orchestra. It should be pointed out that music that is written for an orchestra, however small, does not usually sound as effective when arranged for the piano or organ, nor is it given a fair chance when it is so transcribed. After all, most orchestral music *does* depend to a large extent on the colouring which the various instruments provide and it loses much by being played on the piano. A photograph of an oil painting is a very different thing from the original in which colour plays no unimportant part. If this notion be doubted by anyone let him hear Schubert's C Major Symphony played first on the orchestra and

TUNES IN COLOUR

then in duet form on the piano. There is much that he will miss in the latter experience. Moreover, if a composer has written a piece of music for full orchestra we cannot judge it fairly by hearing an arrangement of it played by a small string band such as is commonly found in hotels and restaurants. It is only by interpreting the music as the composer intended it to be interpreted that justice is satisfied.

SOME TUNES IN PARTICULAR COLOURS

Flute

- | | |
|----------------|---|
| (a) Gracefully | Danse des Mirlitons. (Tchaikowsky.) Beginning. (H.M.V. & C.) |
| (b) Playfully | Beginning of Scherzo. Midsummer Night's Dream music. (Mendelssohn.) (H.M.V. & C.) |
| (c) Briskly | New World Symphony. (Dvořák.) First Movement. Second Subject. (H.M.V. & C.) |

Oboe

- | | |
|----------------|---|
| (a) Sadly | Pianoforte Concerto in A Minor. (Schumann.) First Movement. Bars 5-7. (H.M.V. & C.) |
| (b) Humorously | Pastoral Symphony. (Beethoven.) Third Movement. Bars 91-98. (H.M.V. & C.) |
| (c) Solemnly | Eroica Symphony. (Beethoven.) Funeral March (following violins). (H.M.V. & C.) |
| (d) Buoyantly | C Major Symphony. (Schubert.) Second Movement. Bars 8-10. (H.M.V. & C.) |

MUSIC FOR ALL

- (e) Gracefully Fourth Symphony. (Tchaikowsky.)
 Second Movement. Opening.
 (H.M.V.)
- (f) Passionately Prelude to Tristan. (Wagner.)
 Second bar. (H.M.V. & C.)

English Horn

- (a) Expressively Oberon Overture. (Weber.)
 Second Subject. (H.M.V. & C.)
- (b) Cheerfully Scotch Symphony. (Mendelssohn.)
 Second Movement. Bars 8-16.
- (c) Tenderly Unfinished Symphony. (Schubert.)
 Andante. Bars 66-83.
 (H.M.V. & C.)
- (d) Resolutely Fifth Symphony. (Tchaikowsky.)
 First Movement. Opening.
 (H.M.V.)

Bassoon

- (a) Humorously L'apprenti Soucier. (Dukas.) The
 "Broom" theme (H.M.V. & C.)
- (b) Gaily Figaro Overture. (Mozart.) Open-
 ing bars. (H.M.V. & C.)
- (c) Poignantly Pathetique Symphony. (Tchaikow-
 sky.) First Movement. Opening.
 (H.M.V. & C.)
- (d) Fluently Hebrides Overture. (Mendelssohn.)
 Sixth bar. (H.M.V. & C.)

The Horn

- (a) Dreamily Midsummer Night's Dream music.
 Nocturne. Opening. (Mendels-
 sohn.) (H.M.V. & C.)
- (b) Song-like Fifth Symphony. (Tchaikowsky.)
 Bars 8-14. (H.M.V.)

TUNES IN COLOUR

- (c) **Martially** Eroica Symphony. (Beethoven.)
 Trio. Opening. (H.M.V. & C.)

Trumpet

- (a) **Triumphantly** Wedding March. (Mendelssohn.)
 Opening. (H.M.V.)
- (b) **Forcefully** New World Symphony. (Dvořák.)
 Last Movement, First Subject.
 (H.M.V. & C.)
- (c) **Majestically** Leonora Overture No. 3. (Beethoven.) (H.M.V. & C.)
- (d) **Solemnly** Tannhäuser. (Wagner.) Procession
 in Act 2. (H.M.V. & C.)
- (e) **Brightly** C Minor Symphony. (Beethoven.)
 Andante. Bars 31-38.
 (H.M.V. & C.)

Trombone

- (a) **Boldly** C Major Symphony. (Schubert.)
 First Movement. Second appearance of opening theme.
 (H.M.V. & C.)
- (b) **Brilliantly** Lohengrin. (Wagner.) Bridal
 March. Act 3. (H.M.V. & C.)

Kettle Drum

- (a) **Resolutely** Violin Concerto in D Major.
 (Beethoven.) First Movement.
 Opening. (H.M.V.)
- (b) **Rhythmically.** Enigma Variations. No. 7. (Elgar.)
 Opening. (H.M.V. & C.)

MUSIC FOR ALL

CHAPTER VI

IN TUNE

WHEN a singer or player is out of tune some of us will suffer agonies as a result, though others, provided there is plenty of noise caused by singers or players, will applaud vigorously. All, however, will agree that, in order to live and move and have our being, our minds must be brought into tune with, or attuned to, the facts of life. One such fact is that all men are mortal. Therefore, we must all be prepared to die, and those who do not make some preparation for this certain event are out of tune with one, at least, of the most important facts in life. There are such facts in music—as definite as the fact that every fugue has its subject, but unfortunately, there are many whose minds are not in tune with them. There are those, for instance, who speak of the piano (which means “soft”) and treat it entirely as a “forte” (which means “loud”), whereas in fact the piano, or pianoforte, as its correct name is, was meant to give us both and countless grades of sound between the two extremes. There are those, also, who ask us whether we teach music or singing, as if no singing could be musical or ever regarded as a branch of music study. The same will speak of “learning music” when they really mean taking a few lessons at the piano, though in point of fact music means a good deal more than this.

IN TUNE

There are, too, the high-brows of various kinds.

(1) Those who tell us that no real music was written after the seventeenth century, as well as those who assert that real music only began in that century.

(2) Those who will have nothing but the classics of Bach, Beethoven, Haydn, Mozart, and the like, as well as

(3) Those who will hear nothing but what has been written since the year 1900.

Then there are the low-brows who write painful letters to the press, fuming because a "good-for-nothing B.B.C." will not provide them with jazz and sentimentality night in, night out.

Granted all the high-brows (1), (2), and (3), are really musical, their minds must be out of tune with one another's if not with the facts. Granted, also, that the low-brows are not musical but musicable, they, too, in a very real sense are mentally immature, unable to grasp the value and meaning of a great art.

We are left then with the broad-brow, a nuisance to both extremes because his likes are more numerous than his dislikes. He can enter into the spirit of the classics or of the moderns with equal delight, because he knows something about the history of music and therefore will not judge the music of the seventeenth century by the standards of the twentieth. He will appreciate tunes in all shapes and

MUSIC FOR ALL

forms, good tunes without harmony which can stand on their own legs, tunes in partnership, and tunes in colour. He will not praise music because it is old or because it is new, but his likes and dislikes will be pronounced with *sincerity*. That is the very quality also that he will look for in the composer. He will not be above expressing his approval of a jazz tune or two which has some character about it, nor will he disdain to listen to new works of merit which are written experimentally for a jazz band, and he might even have a word of praise to say for the "Rhapsody in Blue"!

Life, however, is short, and most of us would probably fall very far short of such a standard, for as regards music our likes and dislikes, as long as they are sincere and convinced, are usually strong.

In the early stages of our musical pilgrimage, as in the early stages of any pilgrimage, we shall not attempt to keep an absolutely open mind on the subject or to try and think it all out for ourselves, taking nothing on trust and disregarding the counsel of those who are much further along the road than we. For one thing, most of us are totally unqualified for thinking music out for ourselves, and few of us would make much progress along the road if we attempted to do so unaided. To wander aimlessly round a picture gallery without any background of artistic experience and without a guide is as futile as trying to listen for the first time to some long-established masterpiece of music without any previous preparation. After all, there are critics and experts in the realm of music whose judgment we should do

IN TUNE

well to respect. True, they are not always in agreement on every detail of musical criticism, but on the big things in music there will be found a very fair measure of agreement among them, and these are our accredited guides. One may certainly be excused for being deaf, but there is no excuse for pretending not to hear.

There may be those who having read thus far will consider that the appreciation of music is an ideal to which they can never attain. If this is only an introduction to the subject, they may say in effect, how vast must the subject itself be. That is true: but the fact remains that concentrated effort upon the subject, preferably in small doses and for short periods at first, is generally more fruitful and encouraging than occasional dalliance with it. There may be those, on the other hand, who, having arrived at this point, will be inclined to pursue the subject further. For them a list of books has been suggested, books written by well-known experts, which, it is hoped, will carry them a further step along the road of their desire.

But as was hinted in an earlier section of this book, music is a very practical subject and therefore it is not likely that we shall get the best out of it by being content to listen. Thus, it is a good plan to join a choir or choral society. In most of these, men, at any rate, are usually welcome, quite regardless of their inability to read music at sight; but it is extraordinary how quickly one can pick it up provided one watches the rise and fall of the melody very carefully when singing. By taking an active

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part in music in this way we shall get into closer touch with it and so come to know more about it. It is unlikely, for example, that we shall appreciate the music of Bach to the fullest extent until we have actually taken part in some of his choral works, or, if we indulge in higher flights, until we have tried to play some of his Preludes and Fugues on the piano or organ.

If the youth of England had learned its cricket in the classroom, paying only occasional visits to the cricket pitch, we should not be the cricketing people we are; and the same, to an equal degree, is true of the pursuit of music.

It is unfortunate that in current usage the expression "Musical Appreciation" always implies a musical instrument and a listening audience, whereas in point of fact every choir or choral society practice we attend should be a lesson in musical appreciation leading us a further step along the pathway of music.

Now, this book, it must be admitted, was primarily intended for the musicable listener, and written with a view to making the pathway a little clearer to him, but it has concluded with an appeal to him to make music for himself, if he does not already do so in his bath. This was more or less bound to be the case, in so far as the author firmly believes that music is essentially a practical art, and no talking or arguing about it can carry us very far. Of course, there must be times for listening to it and thinking about it, but the point is that we shall probably enjoy those times much more deeply if we ourselves have tried to

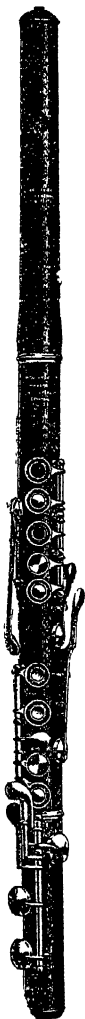
IN TUNE

make music in some form or other during the intervening periods. From this point of view, then, the author is content to leave the last word with an Englishman, whose works even now take a high place among the world's greatest masterpieces, William Byrd (1542-1623). Among his reasons "briefly set down to persuade everyone to learn to sing" are these: (1) The exercise of singing is delightful to Nature and good to preserve the health of man. (2) It doth strengthen all parts of the breast, and doth open the pipes. (3) There is not any music of instruments whatsoever, comparable to that which is made of the voices of men, where the voices are good, and the same well sorted and ordered. Wherefore he concludes:

Since singing is so good a thing
I wish all men would learn to sing.

SOME COMMON WOOD-WIND INSTRUMENTS

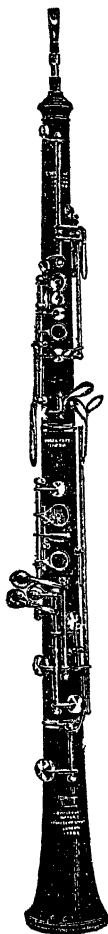
(See also plan of orchestra on page 57).



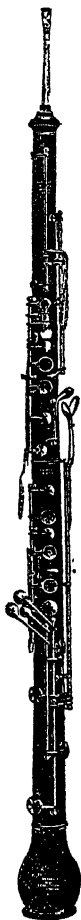
FLUTE



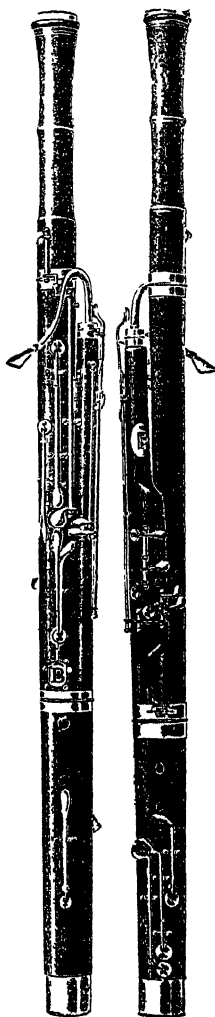
PICCOLO



OBOE



ENGLISH HORN

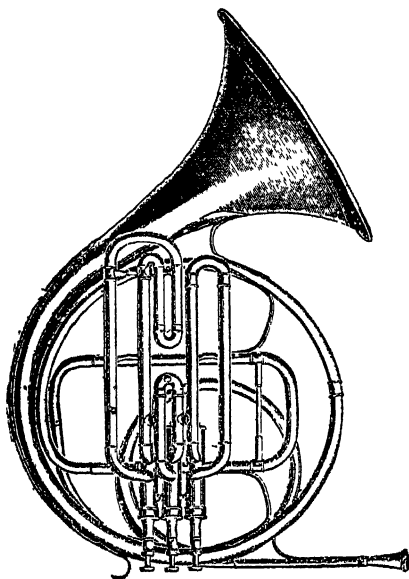


Back View. Front View.
BASSOON

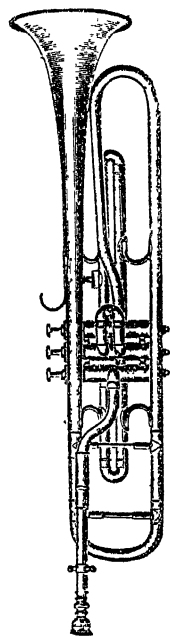


CLARINET

SOME COMMON

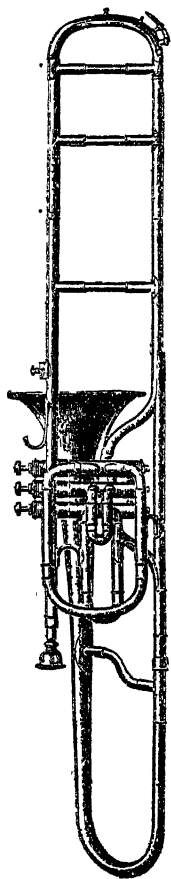


FRENCH HORN

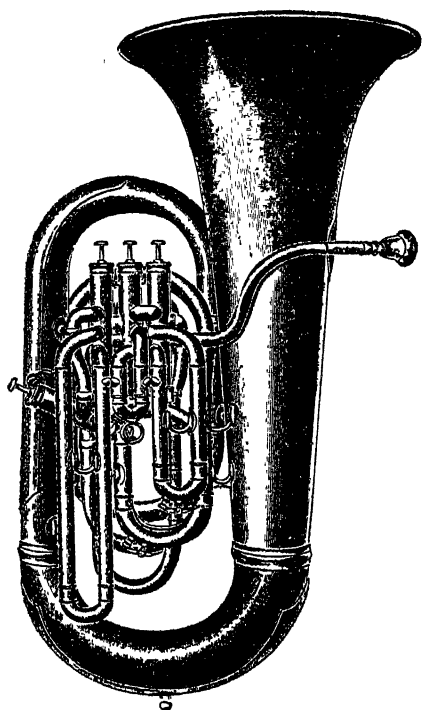


TRUMPET

BRASS INSTRUMENTS



TROMBONE



TUBA

MUSIC FOR ALL

CHAPTER VII

MUSIC FOR BEGINNERS

THE normal method of approach to the appreciation of music is by means of picture or programme music of some kind, just as a beginner develops an aptitude for reading books by first taking an interest in their illustrations.

Audiographic rolls with running comment. That is hearing the music and reading what is written about it at the same time. (See page 34).

<i>Piece</i>	<i>Composer</i>	<i>Described by</i>
Humoresque	Dvořák.	Forbes Milne.
Funeral March of a Marionette	Gounod.	E. G. M. Reed.
Puck.	Grieg.	Kirkham Jones.
Hunting Song.	Mendelssohn.	Percy Scholes.
Sixth Hungarian Dance.	Brahms.	E. G. M. Reed.
Third Album Leaf. Soaring.	Grieg. Schumann.	Cyril Winn. T. F. Dunhill.
The Merry Peasant.	Schumann.	Egerton Lowe.
The Harmonious Blacksmith	Handel	Percy Scholes.
Nocturne in E Flat.	Chopin.	W. MacNaught.
Nocturne in G.	Chopin.	Forbes Milne.
Polonaise in A Flat.	Chopin.	T. Armstrong.
Norwegian Bridal Procession.	Grieg.	E. Fowles.
To the Spring.	Grieg.	Percy Scholes.

MUSIC FOR BEGINNERS

<i>Piece</i>	<i>Composer</i>	<i>Described by</i>
The Musical Box.	Liadov.	W. MacNaught.
Dreaming.	Schumann.	E. Fowles.
Dance of the Gnomes.	Lizt.	Percy Scholes.
Hansel and Gretel.	Humperdinck.	Percy Scholes.
Third Musical Moment.	Schubert.	
The Flaxen-haired Girl.	Debussy.	L. Oubert.
Berceuse.	Fauré.	Forbes Milne.
Berceuse.	Cui.	Harvey Grace.
Carnival.	Schumann.	E. Fowles.
Amberley Wild Brooks.	John Ireland.	Kenneth Wright.
Playing Fountains.	Ravel.	Boulanger.
The Cathedral under the Waves.	Debussy.	Percy Scholes.
Minstrels.	Debussy.	Boulanger.
Reflections in the Water.	Debussy.	Ducasse.
Second Arabesque.	Debussy.	E. Clossen.
The Island Spell.	John Ireland.	W. R. Anderson.
Pavane.	Ravel.	M. Emanuel.
Nigger Dance.	Cyril Scott.	Basil Maine.

SOME RATHER MORE DIFFICULT MUSIC

<i>Piece</i>	<i>Composer</i>	<i>Described by</i>
Rhapsody in E Flat.	Brahms.	Nancy Gilford.
Capriccio in B Minor.	Brahms.	Nancy Gilford.
Prelude and Fugue in B Flat.	Bach.	Percy Scholes.
Toccata and Fugue in G Minor.	Bach.	Widor.
Sonata in D. First Movement.	Mozart.	Geoffrey Shaw.

MUSIC FOR ALL

<i>Piece</i>	<i>Composer</i>	<i>Described by</i>
Appassionata Sonata. First Movement.	Beethoven.	Percy Scholes.
Moonlight Sonata.	Beethoven.	Forbes Milne.
Sonata in E Flat.	Beethoven.	Forbes Milne.
Pathetique Sonata.	Beethoven.	H. C. Perrin.
Pianoforte Concerto.	Grieg.	L. Ronald.

BIOGRAPHICAL ROLLS WITH ILLUSTRATIONS

	<i>Described by</i>
Beethoven.	Sir Alexander Mackenzie.
Chopin.	Ashton Jonson.
Brahms.	Sir Henry Hadow.
Wagner.	Siegfried Wagner (his son).

GRAMOPHONE RECORDS

O=Orchestral.

I=Instrumental, including instrumental solos and string quartets.

V=Vocal.

SOME GOOD TUNES

(V) *Sea Chanties.*

Shenandoah.

Rio Grande.

Billy Boy.

Blow the Man Down.

Johnny come down to Hilo.

Let the Bulbine Run.

The Wild Goose Chanty.

MUSIC FOR BEGINNERS

(V) *Negro Spirituals.*

Sometimes I feel like a motherless child.
On Ma Journey.
Steal Away.
Water Boy.
Joshua fite de battle of Jericho.
Swing Low Sweet Chariot.

(I) The Swan. Saint-Saëns.

(O) Lyric Suite. Grieg. Shepherd Boy. Norwegian Rustic March. Nocturne. March of the Dwarfs.

(I) Dreaming. Schumann.

Some tunes in partnership worth listening to, especially if the listener has a copy of the music to follow at the same time. As this selection is entirely *vocal*, it is possible to follow quite easily from the words alone. For this purpose it is best to concentrate on *one line* of music at a time, and follow that first. Then the record may be put on again and the second line of the music considered.

All the examples below may be purchased from Stainer & Bell (Berners Street, London).

(V) *Madrigals*

Lullaby my sweet Baby. Byrd.
This sweet and merry month. Byrd.
Though Amaryllis dance. Byrd.
All creatures now. Bennet.
In going to my lonely bed. Edwards.
Fair Phyllis I saw. Farmer.
Cupid in a bed of roses. Bateson.

MUSIC FOR ALL

Stay, Corydon. Wilbye.
Flora gave me. Wilbye.
Now is the month of maying. Morley.
On the plains. Weelkes.
Sing we at pleasure. Weelkes.

(V) *Church music*

Mass for 3 voices. Byrd.
Magnificat. Byrd.
Turn our captivity. Byrd.
O Christ, who art the Light of Day. Byrd.

All the above are recorded by H.M.V.

- (O) Shepherds' Dance }
Morris Dance } German.
Torch Dance }
- (O) Wand of Youth Suite. Elgar.
- (O) Midsummer Night's Dream Music. Scherzo.
Mendelssohn.
- (O) Children's Overture. Quilter.
- (O) Pizzicato. Intermezzo and Slow Valse. Delibes.
- (O) Morning. Grieg.
- (O) Ballet Egyptienne. Luigini.
- (O) Shepherd's Hey. Grainger.
- (I) Caprice Viennois. Kreisler.

SPECIMENS OF THE CLASSICS

Henry Purcell. 1658-1695.

- (I) Gavotte.
- (I) Three Pieces from Harpsichord Suite.
- (I) Violin Sonata.
- (V) I attempt from love's sickness to fly.
- (V) Arise, ye subterranean winds.

MUSIC FOR BEGINNERS

Bach. 1685-1750.

- (I) Air on G String.
- (I) Gavotte in E Major.
- (I) Sonata in E.
- (I) Gigue in C.
- (I) Concerto in D Minor.

Handel. 1685-1759.

- (I) Largo.
- (I) Minuet in F.
- (V) Arm, arm, ye brave
- (V) I rage, I melt, I burn.
- (V) Where'er you walk.
- (O) The Water Music.

Haydn. 1732-1809.

- (O) Toy Symphony.
- (I) Gipsy Rondo.
- (I) Andante from Emperor Quartet.
- (V) Rolling in foaming billows.

Mozart. 1756-1791.

- (O) Overture to Magic Flute.
- (O) Overture to Figaro.
- (I) Quartet No. 14.
- (I) Quartet No. 15.
- (I) Minuet from Quartet in D.
- (I) Allegro from Quartet No. 13.

Beethoven. 1720-1827.

- (O) Third Symphony.
- (O) Fifth Symphony.
- (O) Eighth Symphony.
- (O) Egmont Overture.
- (O) Coriolanus Overture.
- (O) Leonora Overture.

MUSIC FOR ALL

Schubert. 1797-1828.

- (V) Who is Sylvia ?
- (V) Hark, hark, the lark.
- (V) Erl King.
- (O) Overture to Rosamunde.
- (O) Marche Militaire.

Schumann. 1810-1856.

- (V) The Two Grenadiers.
- (I) Scherzo from String Quartet in A Minor.

Mendelssohn. 1809-1846.

- (V) Hear my prayer.
- (O) Midsummer Night's Dream Music.
- (O) Hebrides Overture.

Wagner. 1813-1883.

Try "The Mastersingers" first.

Brahms. 1833-1897.

- (I) The Hungarian Dances.
- (I) Scherzo and Finale of Horn Trio in E Flat.

Tchaikowsky. 1840-1893.

- (I) Chanson Triste.
- (O) Casse Noisette Suite.

Dvořák. 1841-1904.

- (I) Humoresque.
- (I) Slave Dance.
- (O) The New World Symphony.

Grieg. 1843-1907.

- (O) Peer Gynt Suite.

All these pieces have been recorded by one or more of the leading gramophone companies. (See catalogues.)

As regards a selection of modern music for orchestra, the best advice that can be given is "Take your choice and pay your money."

BOOKS WORTH READING

SOME BOOKS WORTH READING

ENJOYMENT OF MUSIC IN GENERAL

- *The Promenade Ticket. A. Sidgwick. (Arnold, of London.)
- The Enjoyment of Music. A. Pollitt. (Methuen.)
- *Sullivan's Comic Operas. T. Dunhill. (Arnold, of London.)
- A Musical Pilgrim's Progress J. D. M. Rorke. (Oxford Press.)
- Studies and Caprices. Brent Smith. (Methuen.)
- A Musician at Large. Harvey Grace. (Oxford Press.)
- *Books of the Great Musicians. Percy Scholes (Oxford Press.)
- *The Appreciation Class. Stewart Macpherson. (Joseph Williams.)
- Music and Mind. Yorke Trotter. (Methuen.)
- The Heritage of Music. Various essayists. (Oxford Press.)
- Another Way of Music. Eva Ducat. (Chapman & Hall.)
- Musical Taste, and How to Form It. M. D. Calvocoressi. (Oxford Press.)

SIMPLE HISTORIES OF MUSIC

- *Miniature History of Music. Percy Scholes. (Oxford Press.)
- *A Short History of Harmony. Charles Macpherson. (Kegan Paul.)
- History of Music in England. Ernest Walker. (Oxford Press.)

* Denotes books of a more elementary character.

MUSIC FOR ALL

- *The Growth of Music. H. C. Colles. (Oxford Press.)
 The Story of British Music. C. Harriss. (Kegan Paul.)
 English History, Literature and Music. Cyril Winn. (Gramophone Co.)
 Studies of the Great Composers. C. H. H. Parry. (Routledge.)
 History of Music. C. Pratt. (Winthrop Rogers.)
 History of Music. Stanford and Forsyth. (Macmillan.)

ON SPECIAL SUBJECTS

- *The Orchestra. M. Nathan. (Kegan Paul.)
 The Musical Pilgrim Series. Various writers. (Oxford Press.)
 The English Madrigal. E. Fellowes. (Oxford Press.)
 The English Ayre. P. Warlock. (Oxford Press.)
 Purcell. D. Arundell. (Oxford Press.)
 Music of the Shakespearean Stage. A. Cowling. (Cambridge Press.)
 *Favourite Operas. C. Hadden. (Jack.)
 *Operas of Wagner. C. Hadden. (Jack.)
 Miniature Essays on Famous Composers. Various Essayists. (J. W. Chester.)
 English Folk Song. Cecil Sharp. (Novello.)
 Music Story Series. Various authors. (Walter Scott Publishing Co.)
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